

BRADLEY GARDENS

Ryton, Gateshead

RECORDING OF GARDEN WALL

January 2017



For Mr D Crichton-Jones via Tims Morris, Hexham by:

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Site Name: Bradley Gardens, Ryton, Gateshead

Proposed Development: Upgrading of existing commercial and retail facilities

Clients: Mr D Crichton-Jones via Tims Morris, Hexham

NGR: NZ 1265 6348

Planning Application: Gateshead DC/16/01092/FUL

Archaeology Ref: MON 14742

OASIS ID: alanwill1-274754

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SUMMARY

The following report details building recording carried out prior to development works at Bradley Gardens, Ryton, Gateshead in fulfilment of a planning condition placed on the scheme by Gateshead MBC to a specification prepared by Claire MacRae, Tyne and Wear Archaeological Officer. The walled gardens are an historic part of the Bradley Hall Estate and were constructed in the mid-18th century as the kitchen garden complete with gardener's house. The development will see limited lengths of the enclosing garden wall obscured by new build and buttresses added to the south face of the wall.

Recording includes a written description and a photographic archive to an equivalent level of recording set out for Historic England Level 2.

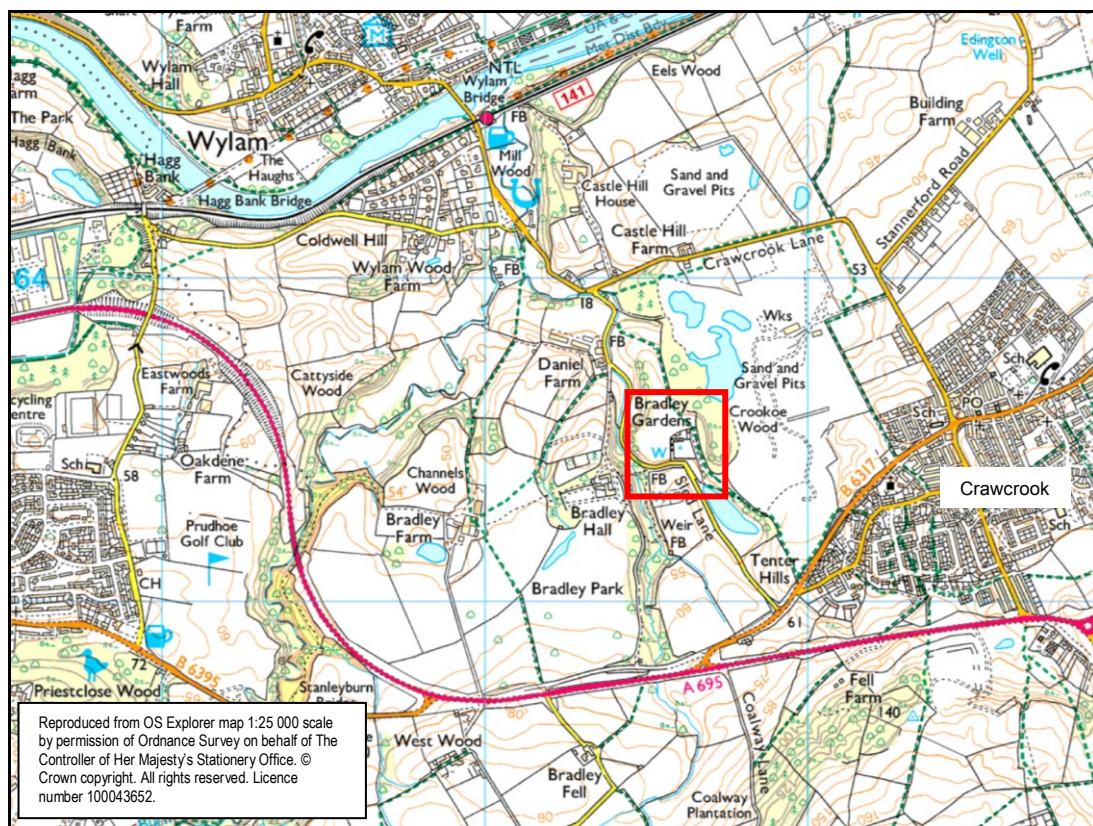


Figure 1: The location of Bradley Gardens, west of Crawcrook within the red outline.

1. PROJECT BACKGROUND

1.1 Site Location

Bradley Gardens (Tyne and Wear HER No. 6386) lie towards the western end of the Borough of Gateshead between the settlements of Crawcrook to the east, Wylam to the north and Prudhoe to the west at NZ 1262 6347 centred (figure 1). The brick-walled gardens are historically a component of Bradley Hall Estate and were built as

its kitchen gardens with a gardener's house attached, probably in the later 18th century. They sit on land climbing steadily to the north and overlooking the deeply incised Bradley Dene to the west, 200m beyond which lies Bradley Hall. Sled Lane runs up to the gardens from the south and then deflects around them to the west, keeping to the edge of the Dene. To the east, the gardens are flanked by Crookoe Wood.

1.2 Planning and Development

Developments are to be carried out at Bradley Gardens as per planning application Gateshead DC/16/01092/FUL of December 8th 2016. The gardens are presently in use as a mixed commercial outlet including a restaurant and cafe, retail premises and a garden centre and nursery. Works to enhance facilities at the site will include:

- Alterations and improvements to access and car park entrance;
- Permanent use provision of poly-tunnels and new potting shed;
- Repair to south wall of walled-garden with new external buttressing;
- Provision of water treatment plant;
- Extension to lean-to storage building and shop on west wall;
- New staff w/c's and mess room.

They are shown on 'Proposed Site Plan' No. 140035-80 Revision M:

1.3 Status of the Gardens

Bradley Gardens are a part of the Historic England Registered Bradley Park and Gardens which is listed Grade II (list entry 1001179) and also lies within Bradley Park Conservation Area. Bradley Park is Tyne and Wear HER No. 5003 and appears on the Local List.

1.4 Requirement for Works

Some of the developments noted will impact on the fabric of the garden wall including new buttressing to south face of wall, extension to shop and storage building to the west face of the wall and construction of new toilets and reinstatement of a short area of the north wall. In response to these impacts, Condition 5 of the planning consent noted that:

Where the wall is to be hidden by new buildings hereby approved and or altered, those works shall not commence until a report of the results from a programme of archaeological building recording, which should be to Historic England Level 2, have been submitted to and approved in writing by the Local Planning Authority.

This is in accordance with saved policy ENV 23 of Gateshead Metropolitan Borough Council's Unitary Development Plan (UDP) and as per paragraph 141 of the National Planning Policy Framework guidelines. A detailed specification of works for archaeological recording was provided by Claire MacRae, Archaeological Officer with Newcastle City Council Conservation Team, advisors to GMBC (Ref: Mon 14742, December 2016): Specification for Building Recording of the Walled garden at Bradley Park, Ryton, Gateshead.

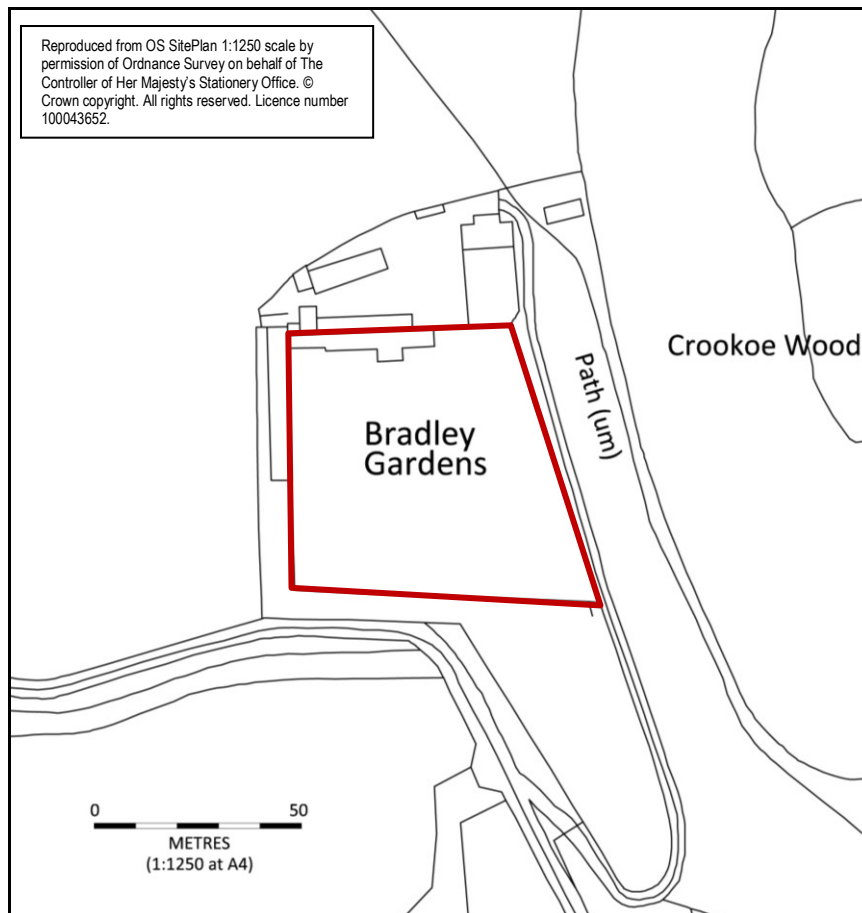


Figure 2: Bradley Gardens, the enclosing brick wall in red line.

2. HISTORICAL SUMMARY

2.1 Bradley Estate

Bradley Estate, of which Bradley Gardens is historically a part, is first mentioned in Bishop Hatfield's Survey of 1377-80. Subsequent to the survey, the Lyon family acquired the estate and held it until 1626 when it was bought by the Anderson family. Bradley Park, covering about 42 hectares, was developed as a landscaped park in the 18th century. Bradley Hall, set into the north-east corner of the park, was built around 1750 for John Simpson, a Newcastle merchant and coal owner, who had come into possession of the estate through marriage.

2.2 The Hall and Gardens

The hall, of two storeys, was built in a neo-classical style in sandstone, with a seven bay frontage, its three central bays slightly recessed below a large open pediment (Pevsner and Williamson 1985, 113). The extensive gardens around the hall (Green 1995, 19) include an orangery 80m to the north-west, probably built around 1760, and an ice house 100m west of the hall. This is late 18th century in date and built into a prehistoric burial mound. A ha-ha to the south of the hall, separated lawns to the south of the hall from the wider park.

2.3 Development of Hall and Garden

John Simpson's granddaughter married the first Lord Ravensworth, Thomas Liddell, in 1796 who took over the estate and had the hall adapted by John Dobson in 1813, moving the entrance to the east frontage. A formal garden was laid out to the west of the hall in the 1840s and two gate lodges constructed at the north and south of the estate. A planting plan of 1842 by John Cook shows the arrangements of the garden at this time. In 1894, John Bell-Simpson re-acquired the hall and estate for his family.

2.4 Bradley Gardens: Kitchen Gardens for the Estate

Bradley Gardens are the kitchen gardens for the estate, probably constructed at the same time as, or soon after, the hall. They lie to the east of the house, beyond Bradley Dene. The walls of the garden enclose a sub-rectangular area of just under 0.4 of a hectare, or nearly one acre. There is a substantial conservatory and greenhouses set against the wall. The gardener's house lies on the north wall. The walls themselves are constructed of hand-made, non-standard bricks in a range of different tones from orange to a rich red to a dark brown laid in variations of English garden-wall bond. The wall is generally c3.4m or around 11 feet high with a very simple, flat stone coping. At points, there has been some insertion of fairly recent fabric including a double leaf entrance with piers and ball finials towards the south-west angle of the garden.

Structures formed around and set on the garden wall include a conservatory which was constructed by W Richardson of Darlington between 1905-10 and glasshouses, of varying dates of timber with brick-plinth walls.

2.5 Map Evidence

The planting plan of part of the estate by Cook does not extend to Bradley Gardens. The first useful map showing them is the Tithe Map for Ryton dated to 1843. This provides the extent of the gardens similar to today with a regular chequer board of

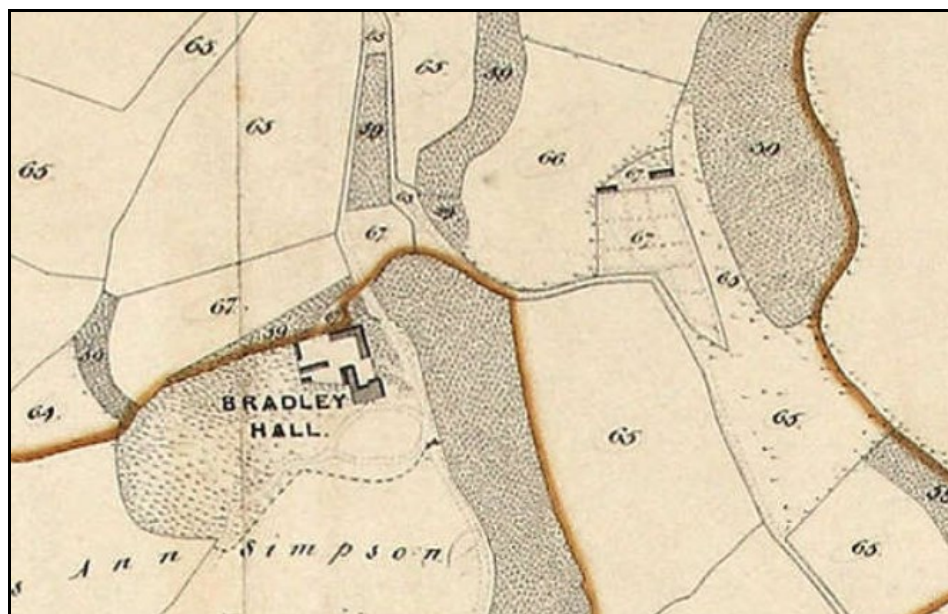


Figure 3: Bradley Gardens shown on the 1843 Tithe map of Ryton to the east of Bradley Hall.



Figure 4: Bradley Gardens on the First Edition six-inches to one mile Ordnance Survey of 1857

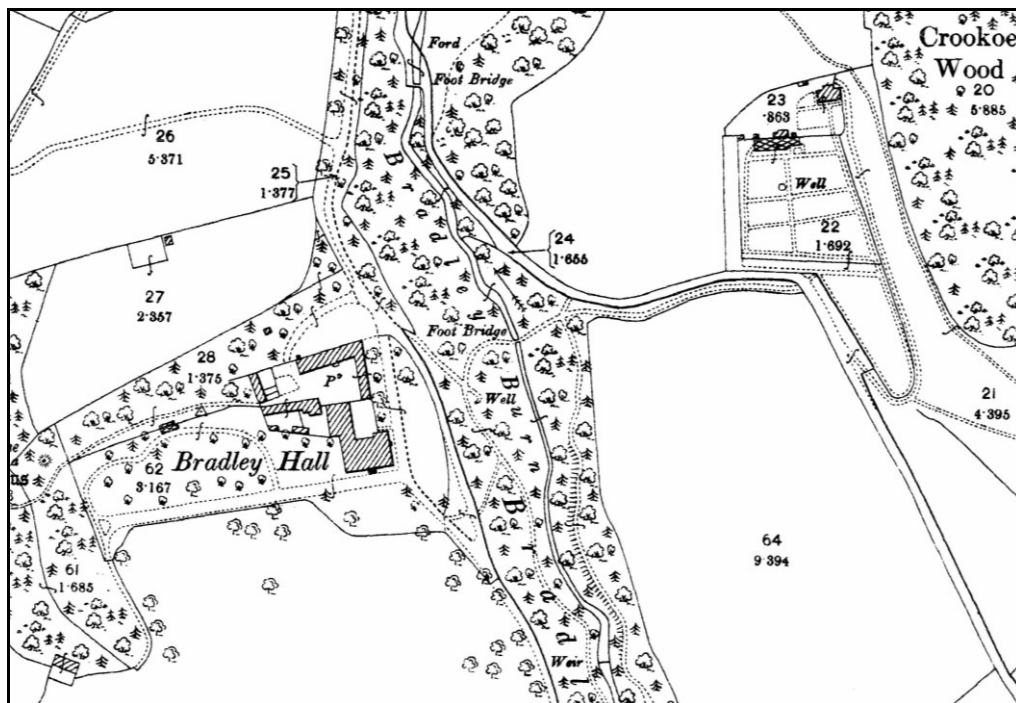


Figure 5: Second Edition six-inches to one mile Ordnance Survey of 1897.

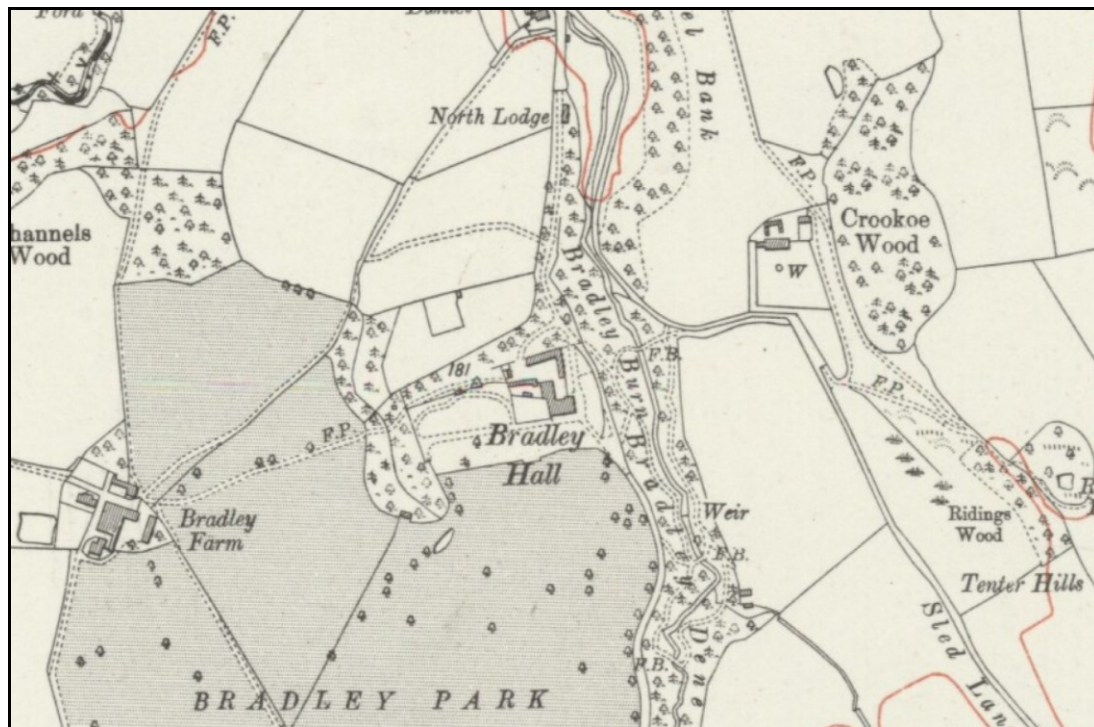


Figure 6: Third Edition 25 Inches to One Mile Ordnance Survey of 1914.

paths which are shown as also covering a projection to the south of the walled area which by the time of the first edition OS is shown as an orchard. The well within the walled area is shown on the first edition but not on the Tithe map. Little change is shown on subsequent mapping of the gardens, what there is being additions to structures around the walls including glasshouses and the conservatory. Conversion to a commercial nursery entailed considerable change in the internal layout of the garden but retention of the walls.

2.6 Significance of Bradley Gardens

The walled Bradley Gardens are virtually complete and unaltered from their original formation as kitchen gardens for the historic Bradley Estate, representing one part of a series of features associated with the development of Bradley Hall and park in the 18th and 19th centuries.

3. RECORDING

Three areas of impact on the garden walls were identified as requiring recording as per the intended developments identified in section 1.4 of this report. These areas are shown on figure 7 as sections 1 to 3. Photographic recording was carried out on Wednesday 11th January. Plates 1 to 6 show a selection of the photographs. Copies of the report and photographs have been deposited with Tyne and Wear Archives and the County HER at Newcastle Civic Centre. Electronic (pdf) copies have been distributed to the client, Gateshead Council via the client and to the County HER.

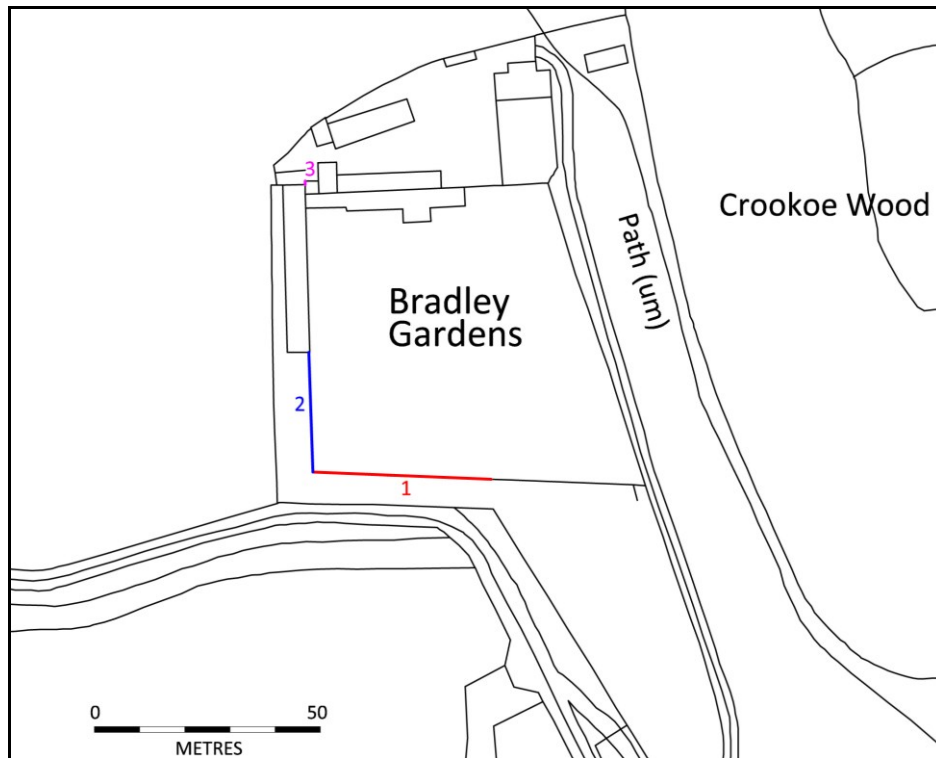


Figure 7: Locations of photographs. Sections 1 to 3

4. ARCHIVE

A project archive has been prepared. Copies of the report and photographs (prints and on DVD) are lodged with the County HER at Newcastle Civic Centre and with Tyne and Wear Archives.

5. SOURCES

Green, F. (1995) *A Guide to the Parks and Gardens of Tyne and Wear*

Pevsner, N. and Williamson, E (1983) *The Buildings of England: County Durham*

Tyne and Wear HER Sitelines

6. PLATES



Plate 1: *Bradley Gardens, Section 1. Looking east along south face of garden wall. 2m scale.*



Plate 2: *Bradley Gardens, Section 1. Looking west along south face of garden wall.*



Plate 3: *Bradley Gardens, Section 1. Looking north at south-west angle of garden wall.*



Plate 4: *Bradley Gardens, Section 1. Looking north at typical stretch of garden wall.*



Plate 5: *Bradley Gardens, Section 2. Looking north-east at gateway with piers towards south end of the section.*



Plate 6: *Bradley Gardens, Section 2. Looking north-east at gateway 2m scale.*



Plate 7: *Bradley Gardens, Section 2. Looking south-east along stretch of wall. 2m scale.*



Plate 8: *Bradley Gardens, Section 2. Looking east at gate in central area. 2m scale.*



Plate 9: *Bradley Gardens, Section 2. Looking east along stretch of wall with inset.*



Plate 10: *Bradley Gardens, Section 3. North-west angle of garden.*

Looking east at stretch of wall incorporated in structures. 2m scale.

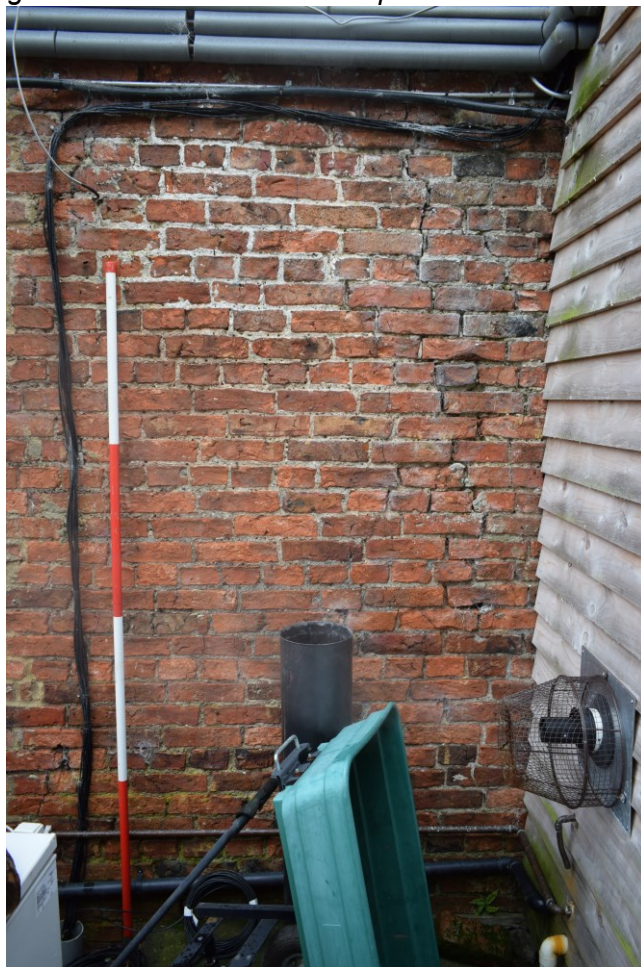


Plate 11: *Bradley Gardens, Section 3. Looking east at garden wall incorporated in structures. 2m scale.*

APPENDIX 1: PHOTOGRAPHIC CATALOGUE

Section 1: In this area, buttresses are to be attached to the south face of the wall. It is a completely plain section of high garden-wall with stone coping. Some overgrowth by ivy at top. Ranging rod throughout catalogue is 2m long in 0.5m divisions.

Frame No.	Description
1	Looking east along south face of wall
3	Looking north, west end
3	Looking north, west end
4	Looking north
5	Looking north
6	Looking north
7	Looking north
8	Looking north
9	Looking north
10	Looking north
11	Looking north
12	Looking north
13	Looking north
14	Looking north
15	Looking north
16	Looking north
17	Looking north
18	Looking north
19	Looking north
20	Looking north
21	Looking north
22	Looking west from east end
68	Looking east from west end

Section 2: Western face of the west wall running down slope to south. One small gated entrance and a larger entrance with recent gate piers towards the south. Central area between gates partially obscured by nursery planting.

Frame No.	Description
24	Looking east. Inset to centre. New pointing on top 15 courses
25	Not used
26	Not used
27	Not used
28	Not used
29	Not used
30	Inset in wall, looking east
31	Inset in wall, looking east
32	Looking east
33	Looking east
34	Looking east
35	Looking east, break in slope, falling to south
36	Looking east

37	Looking east
38	Looking east
39	Looking east
40	Not used
41	Not used
42	Not used
43	Looking east. Gate in wall with segmental brick-arched head. New pointing around head and jambs.
44	Looking east. Single leaf gate in wall with segmental brick-arched head. New pointing around head and jambs.
45	Not used
46	Not used
47	Not used
48	Looking east. Double leaf gate with piers and modern ball-finials. Brickwork newly pointed on piers. Modern finial
49	Looking south-east. South gate pier
50	Looking east. South gate pier
51	Looking north-east. Double-leaf gate
52	Looking north-east. Double-leaf gate and stretch of wall obscured by planting
53	Not used
54	Not used
55	Not used
56	Not used
57	Not used
58	Looking east. Double-leaf gate
59	Not used
60	Looking north-east. Double-leaf gate
61	Looking east along south wall at south-east angle

Section 3: The north-west angle of the walled garden where the wall has been incorporated in garden structures. The original bonding of the wall can still be seen on the west face but has been obscured/removed by modern brickwork on the north face.

Frame No.	Description
62	Not used
63	Looking east at north-west angle of garden. Original west wall face to right, modern walls to left
64	North-west angle of garden. Looking east
65	Not used
66	Looking east at west face of wall incorporated in building
67	Looking east at north-west angle of garden wall incorporated in structures

APPENDIX 2: SPECIFICATION

Tyne and Wear Archaeology Service

Specification for Archaeological Building Recording of the Walled Garden at Bradley Park, Ryton, Gateshead

Planning Application: DC/16/01092/FUL

Author:

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Date: December 2016

Reference Number: MON14742

The Tyne and Wear Archaeology Service is the curatorial service for archaeology and industrial archaeology throughout the Tyne and Wear districts. It helps and advises Newcastle, Gateshead, North Tyneside, South Tyneside and Sunderland Councils to carry out their statutory duties to care for the precious historic environment of Tyneside and Wearside. The Service can be found at the Development Management division of the Investment & Development Directorate of



Introduction

Site Grid Reference: NZ1265 6348

Bradley Gardens is within Bradley Park Conservation Area and is also part of a Registered Park and Garden Grade II (List entry 1001179). The park was probably laid out in the years which followed the erection of the Hall in c 1760 for Newcastle merchant John Simpson, and alteration followed in the mid to late C19. The proposed development must respect the character of the conservation area and park.

The Walled Garden which is partially affected by this application probably dates to the same period and includes an early 20th century conservatory. The walled garden is virtually complete and are included on the Local List of Heritage Assets (HER ref 6386).

In accordance with paragraph 141 of the National Planning Policy Framework and standard practice, it is recommended that where the garden wall is to be hidden by the proposed new buildings and/or altered a programme of [Level 2](#) recording is undertaken in order to advise the conservation, alteration, repair or management of the wall, to provide a better understanding and to compile a permanent archive record of the structure.

Background research will be required, which will involve visiting the Tyne and Wear Archives, Record Office and local libraries. The finished report will include recommendations for any further recording required.

Prospective archaeological surveyors must be able to recognise architecturally important features and place these within the chronological sequence of the development of the building. Experience of recording buildings is essential, and a proven track-record in this field must be demonstrated in the tendering process.

All staff employed by the Archaeological Contractor shall be professional field archaeologists with appropriate skills and experience to undertake work to the highest professional standards.

The work will be undertaken according to Management of Research Projects in the Historic Environment (MoRPHE) – [The MoRPHE Project Managers' Guide](#).

The work will be undertaken according to MoRPHE Project Planning Notes - [PPN3](#) (2008) – Archaeological Excavation and [PPN6](#) (2013) – Development of Procedural standards and guidelines for the historic environment.

All work must be carried out in compliance with the codes of practice of the Chartered Institute for Archaeologists and must follow the [Cifa](#) Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures, revised 2016.

Research Aims and Objectives

The finished report should make reference to Regional and Thematic Research Frameworks.

The [North-East Regional Research Framework](#) for the Historic Environment (2006) notes the importance of research as a vital element of development-led archaeological work. It sets out key research priorities for all periods of the past allowing commercial contractors to demonstrate how their fieldwork relates to wider regional and national priorities for the study of archaeology and the historic environment. The aim of NERRF is to ensure that all fieldwork is carried out in a secure research context and that commercial contractors ensure that their investigations ask the right questions.

Ideally and where possible the evaluation should cross-reference its aims and objectives to national priorities and the [English Heritage Research Agenda 2005-2010](#).

Where appropriate note any similar nationwide projects using ADS, internet search engines, ALSF website, HEEP website, OASIS, NMR excavation index.

All staff on site must understand the project aims and methodologies.

Association of Local Government Archaeological Officers 1997 "Analysis and recording for the conservation and control of works to historic buildings".

PROJECT DESIGN

Because this is a detailed specification, the Tyne and Wear Archaeology Service does not require a Project Design from the appointed archaeologist. The appointed archaeologist is expected comply with the requirements of this specification.

Health and Safety

A health and safety statement and risk assessment, identifying potential risks in a risk log (see template in appendix 2 of The MoRPHE Project Manager's Guide) and specifying suitable countermeasures and contingencies, is required to be submitted to the commissioning client.

The Client may wish to see copies of the Archaeological Contractor's Health and Safety Policies.

The Management of Research Projects in the Historic Environment (MoRPHE) – The MoRPHE Project Managers' Guide 2016 contains general guidance on Risk management (Appendix 2).

Risk assessments must be produced in line with legislative requirements and best practice as set out in the [FAME](#) (Federation of Archaeological Managers & Employers) formerly [SCAUM](#) (Standing Conference on Archaeological Unit Managers) Health and Safety Manual

The Risk Assessment will identify what PPE (hard hats, glasses/goggles, steel toe cap and instep boots, gloves, high-viz clothing etc) is required.

Other potentially applicable legislation:

Working at Heights Regulations 2005, Manual Handling 1992

'Safe use of ladders and stepladders: An employers' guide' HSE Books 2005

Scaffolding by law has to have a tag on it with the date it was erected and the name of the person who erected it plus the subsequent dates of safety checks every 7 days.

Some archaeological work (such as those that last more than 30 days or involve more than 500 person days) may be deemed notifiable projects under C.D.M Regulations 1994 (amended 2007). Where C.D.M Regs apply, the HSE must be notified. A CDM Co-ordinator and principal contractor must be appointed. The CDM-C will produce a Health and Safety file. The PC will prepare the Construction Phase Plan. The HSE website includes a Power Point presentation on CDM training.

The appointed archaeological contractor must be mindful at all times of the health-and-safety implications of working in historic buildings.

The appointed archaeologist must comply with current H&S legislation.

A hard hat and safety boots are to be worn at all times.

Only enter the historic building if the commissioning client has confirmed that it is safe to enter. Abandon the visit if conditions are worse than expected.

Useful checklist of potential H&S issues (from 'Safety in Buildings Archaeology' Paul Jeffrey, The Archaeologist, Winter 2005, Number 55)

- Is the building secure?
- Are the electric and gas services off?
- Are you able to get in and out without being accidentally locked in?
- Is the fabric of the building safe or are there potential hazards?
- Are there uneven surfaces, unlit steps or rotten timbers?
- Is there a build up of pigeon droppings or standing water with risk of rats or other rodents (zoonotic diseases)?
- Are you working in an isolated area with difficult access for bringing in equipment?
- If using scaffolding are you sure that it is safe, has it been checked by a competent person and are you trained to use it correctly?

The [Health and Safety Executive](#) website has downloadable leaflets.

The Standing Conference of Archaeological Unit Managers has two manuals "Health & Safety in Field Archaeology" and "Employment Manager".

Royal Institute of Chartered Surveyors has a manual "Surveying Safely – Your guide to personal safety at work"
www.rics.org/site/scripts/download_info.aspx?fileID=4078&categoryID=534S

Recording level

The finished report must comply with Historic England, 2016, "[Understanding Historic Buildings](#) – A guide to good recording practice" (revised and expanded version of Royal Commission on the Historical Monuments of England's 1996 document "Recording Historic Buildings – A Descriptive Specification (Third Edition)"), and must:

- Chart the historical development of the building or site and adequately explain and illustrate what is significant. Where possible significant parts and phases of development should be dated
- Aim at accuracy. The level of record and its limitations should be stated
- A record should make a clear distinction between observation and interpretation, thereby allowing data to be reinterpreted at a later date
- Be produced on a medium which can be copied easily and which ensures archival stability

The survey is to be broadly in accordance with an Historic England Level 3/4 recording.

Level 1 – a basic visual record supplemented by the minimum of information needed to identify the building's location, age and type. This is the simplest record, not normally an end in itself but contributing to a wider aim.

Level 2 – a descriptive record. Both exterior and interior will be viewed, described and photographed. The record will present conclusions regarding the building's development and use. A plan and other drawings may be made but the drawn record will normally not be comprehensive.

Level 3 – an analytical record. Includes an introductory description, account of origins, development and use. An account of evidence, drawn and photographic records, draws on readily accessible documentary sources but will not include a detailed documentary search.

Level 4 – comprehensive analytical record for buildings of special importance. Will draw on all available resources and will discuss the building's significance in architectural, social, regional and economic history terms.

Notification

The Tyne and Wear Archaeology Officer (AO) needs to know when archaeological fieldwork is taking place in Tyne and Wear so that the local planning authority can be informed and site visits arranged (if necessary) to monitor the work in progress. The Archaeological Contractor must therefore inform the AO of the start and end dates of the Building Recording exercise. He must also keep the AO informed as to progress on the site. The Client will give the AO reasonable access to the development to undertake monitoring.

Fieldwork - General Conditions

The Archaeological Contractor must detail measures taken to ensure the safe conduct of the work. The Client may wish to see copies of the Archaeological Contractor's Health and Safety Policies.

The Archaeological Contractor must be able to provide written proof that the necessary levels of Insurance Cover are in place.

All staff employed by the Archaeological Contractor shall be professional field archaeologists with appropriate skills and experience to undertake work to the highest professional standards.

The Survey

Surveys are made by direct measurement using tapes and rods and can be supported by Electronic Distance Measuring equipment (EDM or REDM theodolites) on larger and more complex sites.

Detailed measured survey may be augmented by other techniques designed to record detail such as photogrammetry and rectified photography.

The scale of the drawings derived from a survey must be appropriate to the building, typically 1:100 or 1:50 for plans, 1:50 or 1:20 for sections.

The finished drawing should be legible when reduced for publication, the degree of reduction being dependent on the level of detail required.

It is recommended that drawings aiming to convey historical understanding or to support historical interpretation adopt the drawing conventions set up in section 7 of Historic England's 2016 guidance document.

All drawings must include metric drawn scales, with a north point on all plans.

Use polyester based film for drawings (lasts longer than plastic).

Use low-acid paper.

Original drawings on film must be made with a hard pencil, at least 4H.

Do not ink over original pencil drawings.

The following tasks comprise the building survey:

1 *Site location plan*

2 *Produce accurate elevations and plans of each floor of the structure with any phasing depicted in differential shading*

Outline elevations (not detailed measured survey) should be produced, based on the client's architect's drawings, or by a combination of sketching and some measured survey, sufficient to demonstrate phasing, proportion and location of historic features, such as existing windows and doors and blocked openings.

Structural phasing, changes in building material, evidence of any fixtures and fittings, features of historic significance (eg. Former fireplace openings, changes in internal levels) must be noted on elevations and plans. Historic fabric and features should be

identified and numbered and presented in a table within the finished report (see para 7 below). The feature numbers should then be added to the plans.

Two possible formats are acceptable: CAD files from a package supporting AUTOCAD DWG files or exporting as DXF files; Drawing film, inked-in to publication standard and labelled with transfer lettering for reproduction on A4 size.

3 *Draw cross-sections through the principal structural unit*

At least one cross-section at 1:50, based on architect's plans to illustrate the vertical relationships within a building (e.g. ceiling heights, differing floor heights, roof trusses). Drawings to the same specification, and in the same style, as the floor plan (Para 2 above).

4 *Scale drawings recording the form and location of other significant structural detail*

e.g. Timber or metal framing, roof structure

5 *Drawings to show the form/profile of any architectural decoration*

e.g. moulded doorcases, mullions, cornices, architraves with scale

6 *Produce a photographic record*

Photographs should be used not only to show a building's appearance, but also to record the evidence on which the analysis of its historic development is based.

All photographs forming part of a record should be in sharp focus, with an appropriate depth of field. They should be adequately exposed in good natural light or, where necessary, sufficiently well-lit by artificial means.

An experienced archaeological photographer should produce a record of the building using either a digital camera or in black and white print and colour slide.

Digital cameras:

Use a camera of 10 megapixels or more.

For maximum flexibility digital Single Lens Reflex cameras offer the best solution for power users. 10 megapixels should be considered a minimum requirement.

When photographing with digital SLR cameras, there is often a magnifying effect due to smaller sensor sizes.

If the JPEG (Joint Photographic Experts Group) setting is used, set the camera for the largest image size with least compression. The JPEG format discards information in order to reduce file size. If the image is later manipulated, the quality will degrade each time you save the file.

For maximum quality, **the preferred option** is that the RAW (camera-specific) setting is used. This allows all the information that the camera is capable of producing to be saved. Because all of the camera data is preserved, post processing can include colour temperature, contrast and exposure compensation adjustments at the time of

conversion to TIFF (Tagged Interchangeable File Format), thereby retaining maximum photographic quality.

The RAW images must be converted to TIFF before they are deposited with the HER and TWAS because special software from the camera manufacturer is needed to open RAW files.

Uncompressed formats such as TIFF are preferred by most archives that accept digital data.

Post photography processing:

The submitted digital images must be 'finished', ready to be archived.

Post photography processing workflow for RAW images:

- 1 Download images
- 2 Edit out unwanted shots & rotate
- 3 Batch re-number
- 4 Batch caption
- 5 Batch convert to TIFF
- 6 Edit in Photoshop or similar
- 7 Save ready to burn to CD
- 8 Burn to CD
- 9 Dispatch

Batch caption – the image files should be named to reflect their content, preferably incorporating the site or building name. Consistent file naming strategies should be used. It is good practice not to use spaces, commas or full stops. For advice, go to <http://ads.ahds.ac.uk/project/userinfo/deposit.html#filenaming>. In order to find images at a future date and for copyright the site or building name, photographer's name and/or archaeological unit etc must be embedded in the picture file. The date can be appended from the EXIF data. Metadata recording this information must be supplied with the image files. A list of images, their content and their file names should be supplied with the image files on the CDs.

Batch conversion to TIFF – any white balance adjustments such as 'daylight' or 'shade' be required then this can be done as part of the conversion process. Ensure that any sharpening settings are set to zero.

Edit in 'Imaging' software such as Photoshop – tonal adjustments (colour, contrast) can be made. Rotate images where necessary, crop them to take out borders, clean the images to remove post-capture irregularities and dust. Check for sensor dust at 100% across the whole image.

Save ready for deposit – convert to TIFF and save. Retain the best colour information possible – at least 24 bit.

If the JPEG setting has been used and the image has been manipulated in any way it should be saved as a TIFF to prevent further image degradation through JPEGing.

Burn to CD – the NMR recommends using Gold CDs. Use an archive quality disk such as MaM-E gold. Gold disks have a lower burn speed than consumer disks.

Disks should be written to the 'Single Session ISO9660 – Joliet Extensions' standard and not UDF/Direct CD. This ensures maximum compatibility with current and future systems.

Images should be placed in the root directory not in a folder.

The CD will be placed in a plastic case which is labelled with the site name, year and archaeological contractor.

Printing the digital images:

In view of the currently unproven archival performance of digital data it is always desirable to create hard copies of images on paper of archival quality.

A small selection of the images will be printed in the finished report, two images per A4 page.

When preparing files for printing, a resolution of 300dpi at the required output size is appropriate.

A full set of images will also be professionally printed in colour for the HER and Tyne and Wear Archives.

Use processing companies that print photos to high specifications. Commercial, automatic processing techniques do not meet archival standards and must not be used.

All prints for Tyne and Wear Archives must be marked on the back with the project identifier (e.g. site code) and image number.

Store prints in acid-free paper enclosures or polyester sleeves (labelled with image number)

Include an index of all photographs, in the form of running lists of image numbers

The index should record the image number, title and subject, date the picture was taken and who took it

The print sleeves and index will either be bound into the paper report or put in an A4 ringbinder which is labelled with the site name, year and archaeological unit on its spine.

Black and white print and colour slide:

Black and white film processed to British Standard 5699 is the archival ideal, as it is recognised as suitable for long-term storage.

Use processing companies that develop film to high specifications. Commercial, automatic processing techniques do not meet archival standards and must not be used.

Used films should be processed as soon as possible to counter the effects of film deterioration.

All photographs must be marked on the back with the project identifier (e.g. site code), film number and frame number.

Mark negative holders, not negatives

Include an index of all photographs, in the form of running lists of frame numbers

The index should record the category of film, film number, frame number, title and subject, date the picture was taken and who took it

Silversafe-type paper envelopes are ideal storage media for negatives (or polyester packets)

Store prints in acid-free paper enclosures or polyester sleeves (labelled with print number)

All photographs must include a scale and where appropriate a north sign or other means of location/orientation

{reference: Duncan H. Brown, 2007, "Archaeological Archives – A guide to best practice in creation, compilation, transfer and curation"

The photographic record will include:

- General views of the building in its wider setting or landscape
- The building's external appearance – typically a series of oblique views will show all external elevations of the building to give an overall impression of its size and shape. Where an individual elevation embodies complex historical information, views at right angles to the plane of the elevation may also be appropriate
- Detailed close-up coverage of the building's external appearance – windows, doors, decorative detail, blocked openings, chimneys, etc etc
- Overall appearance of each room and circulation areas
- Internal close-up detail, structural and decorative – windows, doors, fireplaces, staircases, cornices, architraves, skirting boards, doorcases etc etc
- Any dates or other inscriptions, any signage, maker's plates or graffiti, which contribute to an understanding of the building or its fixtures or machinery. A contemporaneous transcription should be made wherever characters are difficult to interpret
- Any building contents which a significant bearing on the building's history

7 Context list phasing tables, cross-referenced to the plans and photographs.

A minimal recording methodology should number each feature on the photographic record, group the features by phase, and locate their position on the floor plans and elevation drawings.

8 *Survey report*

A report will be produced, detailing the recording methodology and outlining the structural sequence, as observed from the survey.

- Precise location of the building, by name, street, town
- National grid reference
- Details of listing or scheduling and Conservation Area
- Date the record was made and name of the recorder
- Summary statement describing the building's type or purpose, materials and possible date(s) so far as is apparent
- An account of the building's plan, form, function, age and development sequence
- Room by room description and description of exterior
- Names of architects, builders, patrons and owners should be given if known
- An account of the building's overall form and of its successive phases of development, and of the evidence supporting this analysis
- An account of the building's past and present use, and of the uses of its parts, with the evidence for these interpretations
- An account of any fixtures, fittings, plant or machinery associated with the building and its purpose
- Any evidence for the former evidence of demolished structures or plant associated with the building
- Copies of other records of the building, or a note of their existence and location
- Relevant information from other readily available sources – from books, documents, plans, from other people who may be familiar with the building
- A note of the building's past and present relationship to its setting – e.g. its relationship to local settlement patterns, to a field system, man-made landscape, its part in a larger architectural or functional group of buildings, its visual importance as a landmark etc.
- A summary of the findings of any specialist reports (dendrochronology or paint analysis for example)
- A Statement of Significance of the building locally, regionally or nationally, in terms of its origin, purpose, form, construction, design, materials or status (use 'Understanding Heritage Values' and 'Assessing Heritage Significance' in English Heritage's 2008 'Conservation Principles Policies and Guidance for the sustainable management of the Historic Environment' as a guide)
- An assessment of the potential for further investigative or documentary work, and of the potential survival of below-ground evidence for the history of the building and its site
- Historic map regression
- Copies of archive plans of building
- Copies of historic photographs of the building
- Full bibliographic references and list of sources consulted
- Glossary of architectural terms likely to be unfamiliar to readers.

Documentary (street and trade directories, company, family or institution records, indexed newspaper articles, local historical journals, council proceedings, census) and cartographic records, plans (including deposited building plans, 1:500 town centre OS maps, Charles Goad Fire Insurance Plans etc) and photographs relating to the building will be consulted at:

Tyne and Wear Archives at Blandford House, Blandford Square, Newcastle upon Tyne NE1 4JA (tel. 0191 2326789 ext 407)

Gateshead Library, Prince Consort Road, Gateshead NE8 4LN (tel. 0191 4773478)

Useful websites:

www.twsitelines.info

www.sine.ncl.ac.uk

The appointed archaeologist should also consult Gateshead Council.

Publication

The results may also warrant publication in a suitable archaeological journal. The tender should therefore include an estimated figure for the production of a short report of, for example 20 pages, in a journal such as *Archaeologia Aeliana*, the *Arbeia Journal*, *Industrial Archaeology Review* or *Durham Archaeological Journal*. This is merely to give the commissioning client an indication of potential costs.

Before preparing a paper for publication, the archaeological contractor must discuss the scope, length and suitable journal with the County Archaeology Officer

The report must have the following features:-

1. List of drawings, cross-referenced to a location plan or plans
2. Details of visits to the building undertaken by the contractor
3. Selection of digital images printed at high quality
4. A card cover with title, date, author, contractor organisation and commissioning client
5. Some form of secure binding, preferably of the spiral or ring type.
6. Recommendations for any further archaeological work required.
7. Copy of this specification

Two paper copies of the report need to be submitted:

- One for deposition in the County HER (address on front page)
- One for Tyne and Wear Archives (to be sent to the HER as TWAS collect reports from the HER on an annual basis)

Two copies of the digital images professionally printed (see guidance above) as photographic prints (in conservation grade transparent plastic wallets in an A4 ringbinder as detailed above) is needed:

- For the HER
- For Tyne and Wear Archives. Please send this to the HER

Where black and white film and colour slide has been used instead of a digital camera, two sets of the prints and slides are needed plus one set of negatives:

- One set of prints and slides for the HER
- One set of prints, slides and the negatives for TWAS. Please send this to the HER

Three pdf copies of the report plus all of the digital photographs and metadata (as detailed above) are needed on CD.:

- one for the commissioning client
- one for the planning authority (Gateshead Council) – to be submitted formally by the developer with the appropriate fee
- and one for deposition in the County HER

The report and CD for the HER and TWAS must be sent by the archaeological consultant or their client directly to the address on the front page. If the report is sent via the planning department, every page of the report and all the photographs will be stamped with the planning application number which ruins the illustrations and photos. The HER is also often sent a photocopy instead of a bound colour original which is unacceptable.

Archaeology Data Service

The digital archive including the image files can, if the appointed archaeologist and commissioning client choose to, be deposited with the ADS (The Archaeology Data Service) which archives, disseminates and catalogues high quality digital resources of long-term interest to archaeologists. The ADS will evaluate datasets before accepting them to maintain rigorous standards (see the ADS Collections Policy). The ADS charge a fee for digital archiving of development-led projects. For this reason deposition of the images with the ADS is optional.

Archaeology Data Service
Department of Archaeology
University of York
King's Manor
York
YO1 7EP
01904 433 954

Web: <http://ads.ahds.ac.uk>

OASIS

The Tyne and Wear County Archaeologist supports the Online Access to the Index of Archaeological Investigations (OASIS) project. This project aims to provide an online index/access to the large and growing body of archaeological grey literature, created as a result of developer-funded fieldwork.

The archaeological contractor is therefore required to register with OASIS and to complete the online OASIS form for their building recording at <http://www.oasis.ac.uk/>. Please ensure that tenders for this work takes into account the time needed to complete the form.

Once the OASIS record has been completed and signed off by the HER and NMR the information will be incorporated into the Historic England Excavation Index, hosted online by the Archaeology Data Service.

The ultimate aim of OASIS is for an online virtual library of grey literature to be built up, linked to the index. The unit therefore has the option of uploading their grey literature report as part of their OASIS record, as a Microsoft Word document, rich text format, pdf or html format. The grey literature report will only be mounted by the ADS if both the unit and the HER give their agreement. The grey literature report will be made available through a library catalogue facility.

Please ensure that you and your client understand this procedure. If you choose to upload your grey literature report please ensure that your client agrees to this in writing to the HER at the address below.

For general enquiries about the OASIS project aims and the use of the form please contact: Mark Barratt at the National Monuments Record (tel. 01793 414600 or oasis@english-heritage.org.uk). For enquiries of a technical nature please contact: Louisa Matthews at the Archaeology Data Service (tel. 01904 433954 or oasis@ads.ahds.ac.uk). Or contact the Tyne and Wear Archaeology Officer at the address below.

This specification is based on:

Digital Imaging Guidelines by Ian Leonard, Digital Archive Officer, English Heritage 22 September 2005)

Understanding Historic Buildings – A guide to good recording practice, Historic England, 2016

Duncan H. Brown, 2007, "Archaeological Archives – A guide to best practice in creation, compilation, transfer and curation"

IFA, Guidance on the use and preservation of digital photographs

FISH (Forum on Information Standards in Heritage), September 2006 v.1, A Six Step Guide to Digital Preservation, [FISH Fact Sheet No. 1](#)

Visual Arts Data Service and Technical Advisory Service for Images, Creating Digital Resources for the Visual Arts: Standards and Good Practice http://vads.ahds.ac.uk/guides/creating_guide/contents.html

AHDS Guides to Good Practice – Julian Richards and Damian Robinson (eds), Digital Archives from Excavation and Fieldwork: Guide to Good Practice, Second Edition

If you need this information in another format or language, please contact Claire MacRae at the above address.